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*Some Notes on the Blau Monuments.*—By GEORGE A. BARTON, Professor in Bryn Mawr College, Bryn Mawr, Penna.

WHEN Dr. William Hayes Ward was in Babylonia as the director of the Wolfe Expedition he saw two most interesting little objects which were in the possession of Dr. Blau, formerly of the Turkish medical service. They are now in the British Museum. Dr. Ward took wax impressions of these objects and published wood-cut representations of them in the *Proceedings of the American Oriental Society* for Oct. 1885, p. lvii, and again by a photographic process by which greater accuracy was secured, in the *American Journal of Archaeology*, First Series, IV (1888), Plates IV, V. As these monuments are inscribed in a form of the Babylonian character more archaic than that of any inscriptions published up to that time, they attracted immediate attention. Later in the same year Menant republished them in *Revue Archéologique*, accompanying them with an article in which he sought to prove them fraudulent.<sup>1</sup> His argument was based on the formation of the human figures represented on the objects as well as the form of the written characters which they contained.

The genuineness of these monuments is now clearly established. The three greatest masters of old Babylonian archaeology, Hilprecht,<sup>2</sup> Heuzey,<sup>3</sup> and Thureau Dangin,<sup>4</sup> all regard them as genuine. Boscawen's attacks on their genuineness last summer in the London *Athenaeum*,<sup>5</sup> must be set down to the personal skepticism of a single scholar. One cannot come to the study of these monuments from other old Babylonian inscriptions and not realize the impossibility of forgery. A forger could not so uniformly give us forms of characters which in later inscriptions had undergone development as the Blau monuments do.

The chief student of these monuments in recent years has been M. Thureau Dangin. Their difficulty is indicated by the changes

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<sup>1</sup> Cf. Vol. XII, p. 360 ff.

<sup>2</sup> Cf. his *Old Babylonian Inscriptions*, pt. ii, p. 35, n. 4.

<sup>3</sup> See *Revue d'assyriologie*, Vol. II, p. 55.

<sup>4</sup> Cf. his *Recherches*, p. xv, and its sign list *passim*, especially the "Appendice" and *Supplément*.

<sup>5</sup> See Vol. I, for 1900, pp. 312 ff. and 535 ff. Cf. also Dr. Ward's replies, pp. 440 and 696.

which that accomplished savant has made in his interpretation within the last five years. One who will may follow this scholar's progress of opinion as to these texts by comparing his article in the *Revue Semitique*, Vol. IV, (1896), p. 43-52, the notes on the various signs contained in them in his *Recherches sur l'origine de l'écriture cunéiforme*, 1898, the "Appendice" to which often differs from the text in matters relating to these monuments, and the *Supplément* to the above work (1899), which records still further changes of opinion. Having followed in Thureau Dangin's footsteps, and having by the aid of his researches been able, as I believe, to elucidate some points which hitherto have remained impenetrable, the following notes are presented as a small contribution to the elucidation of these most interesting objects. They are presented also because no translation of both inscriptions has hitherto been published.

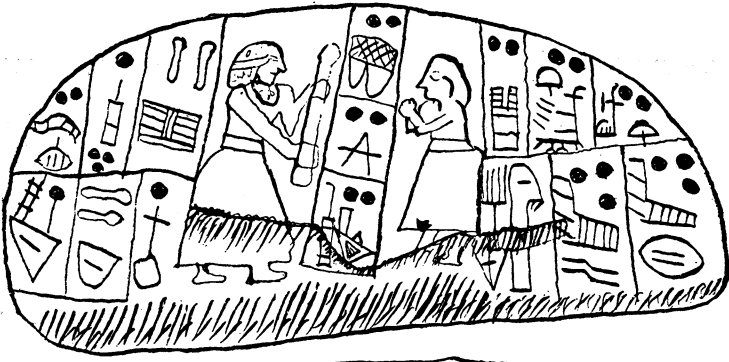
Monument A, the broader of the two objects, of which the accompanying plate gives a rough sketch, I would tentatively read as follows:

- Obverse, col. i, 1. 1. XX BA DAR<sup>1</sup>  
   2. XX ŠI<sup>2</sup> NAM<sup>3</sup>  
   3. XX PISAN<sup>4</sup>  
 Col. ii, 1. 1. XXX EN ŠAG<sup>5</sup>  
   2. XXX EN ZA<sup>6</sup>  
   3. KA<sup>7</sup> GIŠ<sup>8</sup> GAL GIR<sup>9</sup>  
 Col. iii, 1. 1. XX TILLA<sup>10</sup> (?)  
   2. XX KID<sup>11</sup>  
   3. XX ?<sup>12</sup> ?<sup>13</sup>  
 Col. iv, 1. 1. II<sup>14</sup> SIG<sup>15</sup> (?)  
 Col. iv, 1. 2. X GAL<sup>16</sup>  
   3. XX AZAG<sup>17</sup> NA<sup>18</sup>  
 Col. v, 1. 1. X BIR<sup>19</sup>  
   2. II GAR<sup>20</sup>  
   3. X BI<sup>21</sup>  
 Reverse, 1. 1. UŠ-KU<sup>22</sup> KUR<sup>23</sup> BUR<sup>24</sup> (?)  
   2. ŠITA<sup>25</sup> LAL<sup>26</sup> (?)  
   3. DINGIR<sup>27</sup> GIR<sup>28</sup> NUNUZ<sup>29</sup> BAL<sup>30</sup> (?)  
   ŠAG<sup>31</sup>

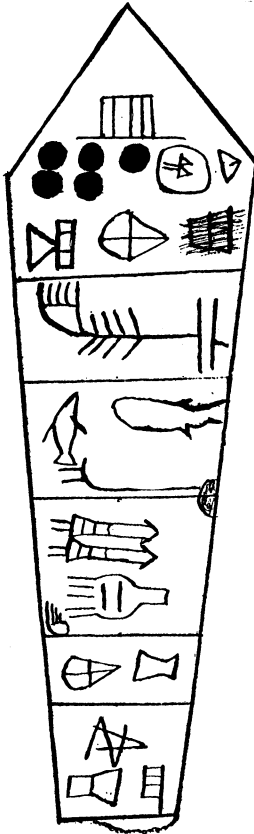
#### TRANSLATION.

- Obverse, i, 1. 20 Wrought *bir*<sup>mi</sup><sup>1</sup> garments ;  
   2. 20 living<sup>2</sup> swallows<sup>3</sup>;  
   3. 20 waterpots<sup>4</sup>;

A



B



- ii, 1. 30 lordly garments<sup>5</sup>;
  - 2. 30 lordly stones<sup>6</sup>;
  - 3. the large point<sup>7</sup> of a great<sup>8</sup> dagger; (or simply, "the point of a large dagger"<sup>9</sup>);
  - iii, 1. 20 *urtu*<sup>10</sup> plants (?);
  - 2. 20 *kiti*<sup>11</sup> garments;
  - 3. 20 ?<sup>12</sup> ?<sup>13</sup>;
  - iv, 1. 2<sup>14</sup> garments<sup>15</sup> (?);
  - 2. 10 slaves<sup>16</sup>;
  - 3. 20 brilliant<sup>17</sup> stones<sup>18</sup>;
  - v, 1. 10 kids<sup>19</sup>;
  - 2. 2 (measures of) crushed (grain)<sup>20</sup>;
  - 3. 10 (measures of) date wine<sup>21</sup>
- Reverse,
- 1. for the thirsty<sup>22</sup> (about) the glowing<sup>23</sup> pot<sup>24</sup> (?);
  - 2. a pot<sup>25</sup> of honey<sup>26</sup> (?);
  - 3. for the god,<sup>27</sup> a lance,<sup>28</sup> a necklace<sup>29</sup> and a large<sup>30</sup> libation<sup>31</sup> (?).

## NOTES ON MONUMENT A.

<sup>1</sup> Cf. Thureau Dangin's *Recherches* (hereafter cited as R.), Nos. 548 and 34, also Brunnow's *Classified List* (hereafter cited as L.), No. 3483, and Delitzsch, *Assyrisches Handwörterbuch* (hereafter cited as HWB.), 186 b.

<sup>2</sup> This is registered in R. no. 562 as unknown, but cf. no. 238.

<sup>3</sup> Thus L. no. 2101 and Hommel, *Sumerische Lesestücke*, p. 6, no. 67. Hilprecht, *OBI*. pt. II, p. 35, n. 4, thinks from the form of the pictograph that it was a goose or some large bird of the Babylonian marsh-land.

<sup>4</sup> Cf. R. no. 429, L. 6015 and HWB. p. 532. The pictograph used is a picture of a rough waterpot with handles.

<sup>5</sup> Cf. R. no. 255 and L. no. 7989.

<sup>6</sup> Cf. R. 472 and L. 11721.

<sup>7</sup> Cf. R. 195 *Sup.* and L. 538. "Mouth" is used for the point or edge of a dagger or sword, as in Hebrew. Note that the pictograph for mouth differs from that for head only by having a few hairs of the beard added to call attention to the mouth.

<sup>8</sup> Cf. L. 5701.

<sup>9</sup> Cf. R. 3 and L. 309. This is probably the same dagger as that mentioned in the second inscription, and which monument B represents.

<sup>10</sup> Cf. R. 51 and *Sup.* 339<sup>ter</sup>; Thureau Dangin first identified the sign with R. 51, taking it to mean goat. I tentatively identify it with R. 117; cf. L. 7306 and HWB. 99 b.

<sup>11</sup> Cf. R. 178; L. 2704 and HWB. 361 b.

<sup>12</sup> Unidentified; cf. R. 390, 395, 551 and *Sup.* 391<sup>bis</sup>.

<sup>13</sup> Unidentified; cf. R. 547.

<sup>14</sup> Cf. R. 485.

<sup>15</sup> Cf. R. *Sup.* 464 and L. 10778.

<sup>16</sup> Cf. R. 27.

<sup>17</sup> Cf. R. 252.

<sup>18</sup> Cf. L. 1582.

<sup>19</sup> Cf. R. 32; L. 2080 and Muss Arnolt's HWB. p. 104 b.

<sup>20</sup> Cf. R. 337; L. 11960 and HWB. 283 a. Cf. also Thureau Dangin in *Rev. Sémitique*, Vol. IV, p. 50.

<sup>21</sup> Cf. R. 390 and L. 5126.

<sup>22</sup> Cf. R. 26 and 467, 468; also L. 5071 and HWB. 329 b. Thureau Dangin perceived that this line was connected with the preceding (*Rev. Sem.* IV, p. 51), but he took UŠ=*kalû* with "idée de capacité, de contenance," and KU=*qimu*, "la farine," and rendered "farine contenue dans un vase." But UŠ-KU=*kalû* in the sense of "thirst," as Delitzsch has pointed out (HWB. 329 b). The provision I take it was for a religious festival, and the date wine of the preceding line was provided for those who became thirsty at the feast, i. e., "about the glowing pot."

<sup>23</sup> The reading of this sign is somewhat uncertain. It seems to be clearly identified with KUR (R. 479). I interpret it as L. 7395=*napāhu*, *nip̄hu*, which carries the idea of "glowing," "being warm." It is the stem from which comes the Babylonian word for "smith."

<sup>24</sup> R. 522 and L. 6974. Cf. also Thureau Dangin, *Revue Sem.* IV, 50, 51.

<sup>25</sup> This sign I identify with R. 39, taking it as an earlier form made with broken lines, as no. 470 is often made in the older inscriptions. L. 2295 and HWB. 603 a justify the rendering here given.


<sup>26</sup> The identification of this sign is not quite certain (cf. R. 530 and 357) but is probably right. L. 3339 gives it as *dišpu*="honey."

<sup>27</sup> This sign is probably not the determinative, as Thureau Dangin thought (*Rev. Sem.* IV, 51), for determinatives are not used in these monuments. It probably stands for the god whose name occurs on monument B, and the line states that the objects which follow were especially presented, probably as votive offerings, to him.

<sup>28</sup> Probably the lance head, on which inscription B is written.

<sup>29</sup> Cf. R. *Sup.* 480; L. 8176 and HWB. 134 b. The sign is a picture of a section of a necklace.

<sup>30</sup> The sign for head, R. 191. Here, perhaps used in the sense of heavy or large; cf. L. 3514.

<sup>31</sup> This sign has not hitherto been identified; cf. R. 550. It is probably a later form of the sign , which occurs in a very archaic inscription


published by Father Scheil in *Recueil de Travaux*, Vol. XXII (Oct., 1900 and Jan., 1901), p. 149; also in *Textes élamites-sémitiques*, p. 130. It is reproduced below, p. 133. Scheil identifies it tentatively with



but as it seems to me without sufficient warrant. The original sign, as Scheil's inscription shows, represents a pot supported on two cross sticks, probably over a fire. It is the natural sign by which to

represent a sacrificial feast. The form of the sign BAL found in the Cone of Entemena (iii, 4), cf. R. 17, approaches this in form, though in Entemena the cross sticks have been shortened, and the form of the enlarged pot conventionally changed. I therefore identify this sign with R. 17, interpreted through L. 271 and HWB. 479 ff. as "libation." Cf. also p. 181.

### MONUMENT B.

1. GANA<sup>1</sup> L LU<sup>2</sup> SAL<sup>3</sup> NIN-GIR-SU<sup>4</sup>
2. GA<sup>5</sup>-A<sup>6</sup>
3. GA-GA<sup>7</sup>-TAB-BAR (?)<sup>8</sup>
4. ALAN<sup>9</sup>-NI<sup>10</sup> ŠU<sup>11</sup>
5. GIR<sup>12</sup> GIN<sup>13</sup>
6. <sup>14</sup> EŠ<sup>15</sup> KU<sup>16</sup>



### TRANSLATION.

1. A stated sacrifice<sup>1</sup> of 50 ewes<sup>2</sup> to Ningirsu<sup>4</sup>
2. appointed<sup>5</sup>
3. Khakha<sup>7</sup> tab-bar (?).
4. His<sup>10</sup> monument<sup>9</sup> for (his) preservation<sup>11</sup>,
5. a lance,<sup>12</sup> he brought,<sup>13</sup>
6. in the beautifully built temple he placed.

### NOTES ON MONUMENT B.

<sup>1</sup> Cf. R. 20; L. 3176 and HWB. 201 b.

<sup>2</sup> Thureau Dangu identified this sign with IK or GAL (*Rev. Sem.*, IV, 51), i. e. R. 45 (?). A variant to Hilprecht's *OBI*. No. 87, col. ii, l. 44, is identical with our sign. There the sense makes it evident that it is the sign for sheep, LU. Radau (*Early Babylonian History*, p. 137 n.) takes it as L. 10242, or L. 10256, but renders as though it were L. 10697. Delitzsch has pointed out, *Ursprung der Keilschriftzeichen*, p. 188, that

the oldest form of LU () was made up of  signifying "enclose" or "enclosure" and some marks denoting that something was enclosed. The sign before us makes it evident, however, that the words *immeru* "ass" and *šinu* "sheep" became associated with LU because it at the first represented an enclosure, or fold, in which a pair of ears were pictured (cf. R. 281) to represent animals, the combination representing "enfolding" or "domestic animals." L. 10242 and L. 10256 may both have developed from this pictograph also, as Radau thinks, but I believe the sign to be an older form of R. 436.

<sup>3</sup> Cf. R. 327 and L. 10920.

<sup>4</sup> The reading of this name Menant long ago perceived; cf. *Revue archæologique*, Vol. XII, p. 364.

<sup>5</sup> Cf. R. 560, and L. 6322.

<sup>6</sup> One of the forms of R. 470. Here it is a phonetic complement, or sign of an emphatic form.


<sup>7</sup> Cf. R. 251. The fish form of the original pictograph is here most evident.

<sup>8</sup> This sign was not hitherto identified (cf. R. 536). It occurs also on an unedited tablet in Paris (cf. R. *Sup.* 536, and p. I), and also twice on an unedited tablet in the E. A. Hoffman collection in New York. From its connection on the latter tablet I tentatively take it as R. 54, plus R. 29 (cf. 432).

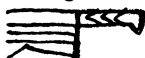
<sup>9</sup> For this Sumerian vocalization of this sign (R. 108), a vocalization not given in L., cf. *Cuneiform Texts From Babylonian Tablets, etc., in the British Museum*, Pt. XI. (London, 1900), p. 18, col. vi, 1. 43.

<sup>10</sup> Cf. R. 82 and L. 4600.

<sup>11</sup> This sign has hitherto remained a puzzle. Dr. Ward (*Amer. Jour. of Arch.*, 1st Series, Vol. IV. (1888), p. 41) describes it as a bird's wing. Thureau Dangin (R. 561) leaves it unidentified. I think Dr. Ward's suggestion is right, and as the wing and hand correspond physiologically,


I regard this as an older form of  (R. 112), equal to *gimillu*,

"preservation" (L. 7070). This view is sustained by the fact that later the sign for wing was written by the sign for hand plus something, thus




(cf. R. 115 and L. 6552), but which even when so written


meant also side or hand. It is probable, therefore, that in the earliest form of the writing the sign for the two was the same. It would be very natural for the idea of preservation to be conveyed by this sign. The fact that another sign was also used for wing (R. 66, cf. L. 5571) is no real objection to the view here taken. Two views are possible with reference to the origin of R. 66. I incline to think that it was a

rude representation of the body and spread wings of a flying bird 

and that it first represented the idea of "sending," "going aloft," etc., from which in time the ideas of "fighting" were derived because so many of their missions were of a military character. In form, however, it is similar in archaic writing with R. 39, which Delitzsch (*Urspr. der Keilschriftzeichen*, p. 160) regards as a representation of irrigating canals. This may be a differentiation of that sign, the idea of "sending" being derived from the act of conveying water where one wished, and other words being associated with it for the same reasons as above. Then the sign might come to represent "wing," because the wing is such an implement of motion. Of these possible explanations, I regard the former as most probable; but then in the case of this sign the emphasis of the thought was not on the wing itself, but on the

motion which the spread wing produced. With the sign  the case was altogether different; the emphasis was in the first instance on the wing itself, or on the hand which corresponds physiologically to it, and



other meanings, such as "preservation," are derived from that. Whichever origin of PA, "wing," may seem most probable, therefore, will not affect the identification here made of the sign  with ŠU.

<sup>12</sup> Cf. R. 3. The sign was originally the picture of an arrow head with grooves for the strings which fastened it to the shafts of the arrow. For meaning cf. L. 309. I take it to refer to the lance-shaped object on which the inscription is written.

<sup>13</sup> This is a rude representation of a foot, the sign which represented the verbs "go," "establish," "found," etc. The latter meanings coming from the fact that the old Sumerians, like us, were accustomed to "put down their feet." For the identification and interpretation cf. R. 304; L. 4871 and HWB. 66 b. Thureau Dangin (R. 549) seems to me to hesitate unnecessarily over this identification.

<sup>14</sup> This sign I take to be an older form of R. 177. For meaning cf. L. 5780 and HWB. 76 b.

<sup>15</sup> Cf. R. 345; L. 3817.

<sup>16</sup> Cf. R. 467, 468; L. 10542 and HWB. 448 ff.

It is evident that these monuments record an act of worship which took the form of a feast, accompanied by special thank offerings which were to remain in the temple, and that their author in his thankfulness provided for a regular sacrifice. They are of the same general nature as the inscription published in de Sarzec's *Decouvertes* pl. 1 bis. Although these objects were found near Warka (cf. Ward in *Amer. Jour. of Arch.* for 1888, p. 39), the mention of Ningirsu, the chief god of Shirpurla, shows that they were originally connected with that city.

If Ur-Kagina lived about 4500 B. C., these monuments would have to be assigned to 5000 B. C. or earlier. Radau (*op. cit.* p. 12) is perhaps right in assigning them to 5500 B. C.

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#### Addition to n. 31, Monument A.

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The form of the sign BAL which occurs in Eannadu, and which ultimately displaced our sign, is a picture of a pot with a stream of liquid flowing out from it. Perhaps in the older writing both that form and this were found and in time the simpler one prevailed.

The form of the sign on the Blau monument resembles a sign in the Cretan and Proto-Egyptian pictographs which in Berber had the value *ts*. (cf. Evans in *Jour. of Hellenic Studies*, Vol. xvii, p. 386, and Sergi, *Mediterranean Race*, p. 298). Our Babylonian sign is probably in no way connected with these.